



**Old Manuscripts:  
Broadcast Transcriptions  
1944/45**

# Count Basie: Old Manuscripts Broadcast Transcriptions From 1944-1945

1	One O'Clock Jump (Opening) (Basie)	0:49
2	Announcement/Avenue "C" (Clayton)	3:04
3	Announcement/Tess's Torch Song (Arlen-Koehler) Thelma Carpenter, vocal	2:57
4	Announcement/Jumpin' At The Woodside (Basie)	4:36
	Announcement/I'm Gonna Sit Right Down And Write Myself A Letter (Young-Ahlert)	
5	Jimmy Rushing, vocal	2:15
6	Rock-A-Bye Basie (Collins-Young-Basie)	3:41
7	Announcement/And So Little Love (Basie-Warren-Kenny) Earl Warren, vocal	2:37
8	Announcement/Dance Of The Gremlins (Basie)	4:14
9	Announcement/When They Ask About You (Stept) Thelma Carpenter, vocal	3:20
10	Blue Lou (Partial)/Signoff (Sampson-Mills)	1:06
11	One O'Clock Jump (Basie)	4:03
12	Sugarhill Shuffle	3:38
13	Havard Blues (Basie-Green-Rutherford) Jimmy Rushing, vocal (early 1945)	3:39
14	Jazz Me Blues (Delaney) (July 1945)	2:40
15	Please Don't Say No (Fain-Freed) Earl Warren, vocal (early 1945)	3:17
16	G.I. Stomp (Concerto for Piano & Orch.) (Basie) (July 1943)	2:11
17	Just An Old Manuscript (Redman) (Nov. 1944)	3:03
18	Wish You Were Waiting For Me (ASCAP: pub. Saunders) Maxine Johnson, vocal (c. Dec. 1944)	2:52
19	Let's Jump (May 1944)	4:09
20	Basie Blues (Basie) Jimmy Rushing, vocal	1:57
21	Circus in Rhythm (Warren) (May 1944)	2:54
22	I Should Care (Weston-Stordahl-Cahn) Earl Warren, vocal (early 1945)	3:08
23	I'm Fer It Too (Wells) (Jan. 1945)	2:24
24	I Didn't Know About You (Ellington-Russell) Maxine Johnson, vocal (c. Dec. 1944)	2:59
25	Blue Lou (Sampson-Mills) (July 1945)	3:04

(tracks 1-10: AFRS rebroadcasts, originating in the Blue Room, Hotel Lincoln, NYC, April 1944; track 16 from AFRS "Jubilee", July 1943; tracks 11-15, 17-25 recorded 1944-45)

CD 884

Total Time: 76:01

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# COUNT BASIE: WARTIME TRANSCRIPTIONS

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At the time of the April 12, 1944 radio broadcast that opens up this release, the Count Basie Orchestra was near the peak of its powers. Basie (who was then 39) had already been leading his big band for over eight years and his orchestra had become one of the most influential and widely respected in jazz. Although there had been a few major personnel changes since the band had hit its stride in 1938, the Basie sound was very much intact. The great tenor-saxophonist Herschel Evans had passed away unexpectedly in 1939 but his

eventual replacement Buddy Tate had become a major stylist himself. Trumpet star Buck Clayton was in the Army by 1943 but the big news for the Basie band was the temporary return of its greatest soloist, Lester Young.

Even by that fairly early stage, Count Basie had already made his mark on jazz history. Born Aug. 21, 1904 in Red Bank, New Jersey, William Basie (whose lifelong nickname of "Count" originated in the mid-1930's) had been taught the piano by his mother when he was a child. He went out of his way to

learn from the great stride pianists who performed in New York City and he befriended Thomas "Fats" Waller whom Count had discovered playing organ accompaniment for silent movies at Harlem's Lincoln Theatre. Basie always considered Fats to be his greatest influence and he picked up many tips about playing jazz from the innovative pianist. Waller helped Count secure a job playing with a vaudeville show (Liza and Her Shufflin' Sextet) in 1923, beating out a young Duke Ellington for the position!

During the next few years, Basie toured with several shows before the demise of one of them left him stranded in Kansas City in 1927. Stuck without any money, he worked at first playing

piano in a silent movie theatre before joining one of the top local bands, Walter Page's Blue Devils. Page's main competition was big band led by pianist Bennie Moten. After Moten's offer to merge the Blue Devils into his orchestra was turned down, the bandleader worked on persuading individual members to defect. Since he was better established than Page and could offer more lucrative work, Moten was successful in gaining the services of virtually the entire group over time. Basie joined him in 1929 and Moten, recognizing the superiority of the younger musician, confined his own playing from then on to just selected songs. The Moten recordings of 1929-32 feature



Basie as a stride pianist performing in a style similar to Fats Waller.

Bennie Moten's death on April 2, 1935 from a botched appendectomy resulted in the breakup of the orchestra.

When Count Basie received a call from the Reno Club to bring a band in, he put together a nine-piece group out of the remnants of the Moten orchestra.

Soon Basie's band was working eight hours a night, six nights a week and

spending the seventh night playing

twelve hours; after their regular job

ended most of the musicians went out

to jam sessions! It was during this time

that Count Basie greatly pared down his

style and spontaneously realigned the

functions of a big band rhythm section.

Rather than stating the beat with a striding left hand, Count stuck more to rhythmic punctuations, leaving space for the rhythm guitar and bass to assume the timekeeping function and relying on drummer Jo Jones emphasizing accents rather than pounding out the rhythm on his bass drum. The result was a well-integrated rhythm section that was light but powerful.

It was this band that John Hammond, the important talent scout and producer, discovered on the radio purely by accident while sitting in his car in Chicago. Soon he had secured Basie a booking agency and had persuaded Basie to enlarge his group to 14 pieces and bring the orchestra to New

York. The band had some growing pains but by 1937 was well on its way to becoming the definitive swing orchestra.

The infamous Musicians Union's recording strike kept the Basie Orchestra out of the recording studios from Aug. 1942 until Dec. 1944, making the music contained on this Music and Arts release particularly valuable. After a three year absence, Lester Young's return in Dec. 1943 (he stayed until the Army caught up with him in Oct. 1944) would have been considered more of a major event if it had been fully documented on records.

Fortunately Young is very much a factor on the broadcast of April 12, 1944 which is taken from a performance at

the Blue Room of the Hotel Lincoln in NYC. Count Basie had a particularly strong lineup of musicians at the time (Ed Lewis, Al Killian, Harry "Sweets" Edison and Joe Newman on trumpets, Dickie Wells, Ted Donnelly, Eli Robinson and Louis Taylor on trombones, altoists Earl Warren and Jimmy Powell, Young and Buddy Tate on tenors, Rudy Rutherford doubling on baritone and clarinet, rhythm guitarist Freddie Green, bassist Rodney Richardson and drummer Jo Jones in addition to the leader-pianist). After a brief runthrough of their theme "One O'Clock Jump," the band's main soloists (Wells, Tate, Edison and Young) all have their opportunities to take a couple of choruses on Buck

Clayton's classic uptempo blues "Avenue 'C.'" Four of the songs feature Basie's diverse vocalists of the time: Thelma Carpenter ("Tess's Torch Song" and "When They Ask About You"), Earle Warren ("And So Little Time") and the great Jimmy Rushing ("I'm Gonna Sit Right Down And Write Myself A Letter"). Of the instrumentals, "Jumpin' At The Woodside" has a fine spot from Sweets before Lester takes over for an explosive five choruses, Tate and a muted Edison have their spots on "Rock-A-Bye Basie" and Sweets separates the contrasting tenor styles of Young and Tate on a rollicking version of "Dance Of The Gremlins."

The second half of this program is

comprised largely of radio airchecks from the 1944-45 period and has similar personnel. The latest selections (a full-length "One O'Clock Jump," "Jazz Me Blues" and "Blue Lou") are from an Oct. 1945 appearance in Los Angeles with the same musicians except that Shadow Wilson is on drums and Lester Young had reluctantly departed. "One O'Clock Jump" is unusual in that Rudy Rutherford concludes the piece on clarinet, an instrument that Basie rarely utilized. "Sugarhill Shuffle," "Harvard Blues," "Please Don't Say No," "Just An Old Manuscript," "Wish You Were Waiting For Me," "I Didn't Know About You" (the latter two are showcases for the little-known vocalist Maxine

Johnson) and "I'm Fer It Too" date from Feb. 13, 1945 and not only feature Edison, Wells and Tate but the tenor of Lucky Thompson (he opens up "Harvard Blues" and pops up briefly elsewhere) and Joe Newman as occasional soloists. Earle Warren sings two songs ("Please Don't Say No" and a version of "I Should Care" that is from early 1945) but Jimmy Rushing's "Harvard Blues" and "Basie Blues" are much more memorable. "G.I. Stomp" (which would later be known as "Red Bank Boogie") from July 1943 is a rare feature for Basie's piano while "Let's Jump" and Dickie Wells' "Circus In Rhythm" are from May 1944 and include Lester Young among the soloists.

Count Basie's post-1945 period would span nearly four decades including two years leading a small group after the breakup of his big band in 1950 and the formation of an entirely new orchestra that was universally recognized as a jazz institution. But, as is clear from listening to his World War II broadcasts, Count Basie's music always symbolized the best in swing.

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